The SFAI
Student Newspaper

SFA eye

Fall 2017
Volume 8 Issue 1

Changes Made at SFAI Since Gordon Knox Took Office

Cera Deibel

STAFF/ADMINISTRATIVE CHANGES

- Staff size reduced to 66 from 88
(9 layoffs, 13 attrition)
  - Milton Freitas Gouveia (facilities staff, grad center).
  - Kara Urion (accessibilities).
  - Kent Rodriguez Segura (academic counseling).
  - Hesse Mcgraw (VP of exhibitions and public programs).
  - Maureen O'Keefe (development).
  - Joslyn Thoreson (marketing).
  - Daryl Carr (marketing).

- Hires:
  - Ann Dabovich (VP for Institutional Advancement).
  - Kristina Williams (Assistant Director for Housing and Res Life). Replaced by Alicia Lewis.
  - Jamika McNally (Assistant Director of Admissions).
  - Jane ? CFO. mysterious new consultant who has spent little time at SFAI.

- Moves:
  - Mark Campbell has moved from VP of Admissions and Student Affairs to VP of Admissions and Marketing. This comes after student criticism and multiple staff departures during Mark's time heading the Student Affairs Dept.
  - Elizabeth Trayner (Dean of Student Affairs) has been moved up to a Presidential Cabinet position, allowing her to report directly to Gordon. She is also acting as Title IX coordinator and accessibility officer.
  - Jennifer Rissler promoted to Dean of Academic Affairs, taking over day-to-day roles of Provost
  - Rachel Schreiber stepped down from Provost to tenure-track positiion.

FACULTY CHANGES

- DEPARTMENT CHAIRS RE-ESTABLISHED
  - Prior to Charles D, each dept had their own chair that reported to admin about dept-specific issues. These positions were removed in favor of degree heads (BA, BFA, MA, MFA). Chair positions have been re-established (list follows at end)

- Departures:
  - Sampada Aranke (assistant prof in HTCA) left to SAIC

- Hires - SFAI is hiring NO tenure-track faculty this year - despite departure of two TT faculty members!

- Changes:
  - Nicole Archer on sabbatical - will return Fall 2018.
  - Rachel Schreiber appointed to full-time, tenure track faculty member (source claims her contract guarantees her six classes per semester. This follows her role as Provost, where she was an opponent of SEIU negotiations).
  - SEIU Contract signed/ratified.
    - Source claims that the contract has not been dispersed to adjunct faculty members and they are not being given their new, protected status.
    - May not be in place until next Fall.
    - Adjunct professors still losing classes - members of negotiating committee hit particularly hard, being given none or only one class.

CAMPUS CHANGES

- Fort Mason OPEN!
  - Painting and honors studio moved; pending plans for repair of studios on Chestnut campus.
  - Shuttle service between Ft Mason and Chestnut - why was this not implemented at 3rd street, which was significantly farther and more difficult to get to?
- All Gender Restrooms at Chestnut.
- Merging of AV and Equipment Checkout.
- Studio 15 changed from HTCA/faculty offices to ARC.
- SFAI is a Sanctuary Campus.

STUDENT CHANGES

- Students and Faculty given back voting power on Board of Trustees, as well as Representative positions for students and faculty.
- Enrollment numbers:
  - Number of students up from last year, which was lowest in 10 years.
  - UG up, MFA down.
  - Increase in transfers.
  - Domestic up, international down.
  - 2011 five year plan expected 700 students.
- Tuition increase this year???

PRESIDENT'S CABINET

- Jane ? - CFO ?? Consulant??
- Mark Campbell - VP of Enrollment and Marketing.
- Heather Hickman Holland - Associate Vice President for Operations and Facilities.
- Ann Dabovich - Vice President for Institutional Advancement.
- Jennifer Rissler - Dean of Academic Affairs.
- Elizabeth Trayner - Dean of Students.
- Anne Shulock - Chief of Staff.
- Gordon taking over Exhibitions and Public Programs roles.

DEPARTMENT CHAIRS

- Art & Technology - Lasse Scherffig
- Film - Christopher Coppola
- HTCA & MA - Claire Daigle
- Liberal Arts - Robin Ballinger
- New Genres - Mads Lynnerup
- MFA - Tony Labat
- Painting - Brett Reichman
- Photography - Lindsey White
- Printmaking - Asuka Ohsawa
- Sculpture/Ceramics - John Roloff

A Culture of Silence

Last year, a black MFA student conducted a durational "self-installation" at Chestnut campus in protest of reported racism within our community and our university, culminating in a walk-out. Last month, another black MFA student created a series of installation works throughout bulletin boards on Chestnut campus in protest of the actions of their peers and of the university's alleged mistreatment of students of color.

Both students who created these works are no longer on this campus, despite each of them being one semester away from graduating. At least one of the artists expressed they had been subject to pressure from the university in regards to their installation work. While it has not been indicated that these artists were expelled, the fact remains that the administration was the contributing force to the creation and the erasure of these artists' voices on our campus. Their works existed on campus for a short time, and then disappeared alongside the artists themselves. SFAI is rooted in a long history of protest art, and it does not serve that history only to tacitly allow these works to exist before quietly forcing out the artists who created them.

However, this issue is not exclusive to the administration. These students, along with others before and since, were speaking out against purported racism from their peers as well as the university itself. The actions they alleged included vandalism, hostility, racist language from fellow students. These allegations reflect a culture of discrimination and silence on this campus, and many of us have been quietly tolerating this culture despite witnessing these actions, the artwork, and the departures of students of color that followed.

This did not start or end with bathroom graffiti. Despite town halls and the promise of transparency, our community and the administration has fallen back into a pattern of silence in regards to allegations of discrimination on our campus. This silence acts to erase and ignore community voices for the sake of maintaining the status quo, leaving students feeling vulnerable and unsupported.

It is not up to students of color to continue to fight both their peers and the administration for their voices to be heard and believed. It is up to our entire community to be vigilantly listening and defending the principles of inclusion that we advocate. It is up to our entire community to bring these conversations to the forefront before we continue to lose more artists of color.

♦

Editor's note:
SFAEYE is not naming the artists for their privacy.

ATTENTION !!!

CALLING ALL STUDENTS

This newspaper is currently seeking PAID staff members!

This is a great way to serve and influence your community, as well as an opportunity to write history.

Please e-mail your inquiries to sfaeye@gmail.com

Post Commentary

Ariella Robinson in coversation with Cristóbal Martínez of Postcommodity

A: Postcommodity seems to work pretty democratically across media, could you touch upon why working in an interdisciplinary fashion suits the needs and goals of the collective?

C: In our collective we believe that a group of people with a diversity of experiences and knowledge can articulate ideas and solve problems with a greater generative capacity than what individuals alone can achieve. For us we came together as an interdisciplinary group because we wanted to create works that engage complex systems in our world, which often require group thinking. We wanted to create works of art that are politically discursive, technically challenging, and that require multiple disciplines to achieve. Kade, Raven, and I came to the table with varying expertise and over the years we've been able to structure our collective as a learning community. So we often times describe ourselves as a learning community, and see our projects as an opportunities to teach one another each other's skill sets. We're slowly transforming from an interdisciplinary collective to a more transdisciplinary group. What I mean by this is that over time we all come to embody each other's knowledge. In Postcommodity, everyone has become skilled across art disciplines, is a writer, theoretician, linguist, public affairs consultant, and engineer. The most important reason for working in this way is to learn, connect knowledge, and pass it on to each other

So, to distinguish interdisciplinary from transdisciplinary, would you say you're not working in the spaces between the facets of one another's expertise, but you're all collaboratively working across them?

That's correct, the way we define interdisciplinary, to paraphrase what you said, is people of varying disciplines working together to solve a problem. Interdisciplinary groups and they do so by contributing their particular discipline to the overall collective equation. But we're trying to teach each other across disciplines so that individually embodied disciplinary silos erode over time, and so we become increasingly transdisciplinary. I would argue that we have emerged far along in this transformative process.

That's interesting, because I questioned using the word democratic to describe the way in which Postcommodity moves across media, but it seems that this nonhierarchical way lends itself well to that notion.

Of course the collective isn't here, so in some ways I'm speaking on behalf of the collective, based on statements we have made together. In some ways I am speaking as an individual and I'll try to differentiate between the two. But, I think as an individual I would describe us as not democratic, but indigenous, ... self-determined, and sovereign. I feel certain that Kade and Raven would agree. Because of where we are from and how we were raised, we are more like a tribe and not a colonizing government.

Repellent Fence seemingly encompasses this trans-disciplinarian practice most fully, as land art, installation, social practice, and public sculpture. How do you see the work in conversation with other artists exploring the border as a site for discourse such as Richard Misrach's Border Cantos or Ana Teresa Fernandez's Borrando La Frontera?

That's a great question, because a lot of times our work is positioned in relationship to the work of these and other artists doing border artwork. We've all decided to engage the border, and in that sense there is a relationship. But I think that our respective backgrounds, positions, discourses, and approaches vary dramatically. All of this is good because it brings a greater breadth of ideas to the table. For example, in Borrando La Fontera , Ana Teresa Fernandez painted the border to blend in with its surrounding environment, creating the illusion that the iron fence disappeared. Our approach to the border was different, we didn't try to erase it via illusion. We wanted to make a land art piece that acknowledges the very presence and concrete realities of a border wall made of iron. Our goal was to catalyze the transborder cities of Douglas/Agua Prieta to appropriate that iron structure and use it as an apparatus for the recovery of knowledge and locally centered transborder self-determination.

You mentioned the presence of background as a differentiating quality among the aforementioned artworks, do you think one's background, especially in regards to politically and historically potent subject matter, gives someone more or less of a right to involve themselves in these conversations?

Absolutely not. I think the border, and the realities of the border implicate or involve us all. We all have a role and responsibility to engage with it. However, one's positionally will determine how one engages the border. People's backgrounds are a large determiner of what sort of knowledge, values, and beliefs will be brought to the table with regards to the border. Ana Teresa Fernandez is coming to the border from a Mexican discursive position, Postcommodity is coming from an indigenous discursive position, and Richard Misrach's Border Cantos is largely influenced by Guillermo Galindos "Post-Mexican" perspective. Everyone is a stakeholder and everybody, to greater and lesser degrees embody the national chauvinisms of the United States and Mexico. The border is political power generating station that everyone engages with in some way, and I believe that everyone has a right to do so. I see a lot of people boldly engaging with the border right now through anti-immigration and white supremacist rhetoric. If your question is about white people's right to engage in border conversations led by indigenous peoples, my answer is that I see a lot of white people engaging the border through the disciplining and legacies of colonization, and I don't see why white people couldn't engage the border through indigenous led ideas, which are opposed to colonization and white supremacy.

Do you mean engaging through a lens of decolonization?

Sure! Or through the lens of morality, or even just plain and simple ethics. Through acts of goodwill as opposed to fear, hate, profanity, and entitlement.

As the name of the collective might suggest, a substantial portion of your oeuvre is not object oriented. Does Postcommodity sell any of its work? Do you have collectors? I know you've generated funding through successful crowdsourcing campaigns as well as grants but you're also represented by Bockley Gallery in Minneapolis. Can you discuss the working relationship Postcommodity has with an institution that functions as a center for art as commodity?

Your questions are connected, but also have to be disaggregated from one another. They imply some observations that are interesting. When we make art we try to design experiences, and sometimes in "de-material" art discourses, experiences are not counted as objects. However, experiences can be easily commodified through mediums like drugs, virtual reality, the internet, museums, television, installations, video games, yoga, eateries, theme parks, etc. So, from these examples, I think it is fair for us to consider Postcommodity's installations as generating experiences that can be defined as objects.

The name itself, Postcommodity, is loaded. As a term, it is found across academic disciplines and sectors of society. Kade, Raven and I position our collective's name as an indigenous term. The central idea behind the name Postcommodity signifies indigenous futurism, referencing food subsidies that were provided to Native American tribes by the U.S. Federal Government. These subsidies were labeled by the government as commodities and they were also distributed to economically disadvantaged families as well. Commodities included cheese, lard, flour, sugar, powdered milk, canned meat, and salt, which are in part responsible for creating an awesome epidemic of diabetes and disease within Native American and Mexican American communities. Our name Postcommodity signifies a future in which indigenous people are no longer subjugated by weaponized food, and that we are once again stewarding our sacred ancestral lands and food systems.

Postcommody's work avoids the grossing commodification or consumption that support oligarchies. At the same time we, like all artists, are implicated in maintaining a system of commodities because we use materials to make art. We use commodities such as computers and other electronics, tubes of paint, paint brushes, metals, clay, etc. Can you imagine the working conditions in many of the factories around the world that manufacture art supplies and electronics? Even an artist who uses recycled materials cannot escape systems of commodification, since recycled materials also have trade value, which are often transformed into greater value as art. Nobody gets away from commodities in the arts, and I think this is one of the humorous aspects of our collective's name. Despite these aforementioned conditions, Postcommodity works hard not to fetishize identities, cultures, and peoples. We don't fetishize indigenous peoples in our work, but we do speak about politics, economics, and violence from indigenous perspectives. We speak about these issues by also connecting narratives of indigenous self-determination to diverse publics.

Postcommodity's work is represented by Bockley Gallery, and we sell our work to sustain ourselves and our practice. Aside from the pragmatic economic purpose of achieving health and stability, we sell and have gifted our work to public institutions so that the public retains access to our work. In terms of U.S. history, we in Postcommodity do not come from an economically privileged legacy. Kade, Raven, and I are brothers, hunters, and survivors.

There is extensive digital documentation of the experiential qualities of your work that you just discussed available on the internet. What happens to the physical elements of your projects such as the balloons from Repellent Fence or the inflatable from Coyotaje? To what degree do these objects hold importance for archiving the collective's legacy?

In terms of where they are and what happens to them, almost all the work we do comes from commissions for exhibitions with varying durations. When exhibitions end we store our work for re-exhibition. Some of our work gets restaged in exhibitions, and some pieces go to our gallerist who reaches out to public institutions and patrons who support public institutions. The work, more than monetary value, holds an unquantifiable degree of cultural and social value because of the ways which it has been positioned in the public, and the historical implications of having particular works of art in certain contexts. So the objects become socially, politically, and culturally valuable. It is for these reasons that it is important to us that our work remains within the public domain.
Our work has been built on commissions and funding that extend beyond institutions because some of our work ...

engages politics that require us to move outside of institutions. As a self-determined collective, if required, we will neither wait for institutions nor will we rely on institutions to do the work we think responds to the emergent present.

Can you discuss the formalities and logistics of maintaining collaborative studio practice while living in different geographic locations? Are responsibilities distributed and discussed? What are the advantages and difficulties of working in this way?

There's no organizational hierarchy to Postcommodity. It's the only collective I've ever been a part of that is able to truly collaborate. In our collective, it's the work that's the boss, and when there is work to be done we don't ask each other for permission and we don't delegate tasks to one another, we just do what needs to get done. Postcommodity is a highly generative situation. Through practice we have developed the capacity to manage complex works of art without stepping too much on each others toes. And if we do step on each other's toes we quickly forgive each other and move on.

So a lot of that " distribution" is just intuitive?

Our ability to collaborate has emerged through practice and a methodology we use. Everytime we make a work of art we use that as an opportunity to build our relationships, which we build through respect, relationships, reciprocity, and responsibility. We take these 4Rs very seriously. Postcommodity has always worked as a collective through networked cities. So right now, I'm in San Francisco, Kade has moved to Los Angeles, and Raven is in Albuquerque, New Mexico. We all have studios in these three locations, so we're able to work on ideas and share them through the internet. We're able to listen and play/test one another's ideas in our respective studios. We also visit one another's studios, and constantly work while on the road. Our studio is geographically distributed on land and across the internet.

As a preface, I'm not asking or expecting you to speak on behalf of all indigenous communities, because that's impossible. However, while the violence that immigrant, indigenous and POC communities face daily in the US isn't a new occurrence by any means, there has been a more visible inflammation of hate and discrimination since the last election. Do you think the reception of your work has changed since Trump took office? Do you feel that your individual as well as your collective interests and goals have been augmented by the impact of the new administration?

Yeah, I can't speak on behalf of any indigenous communities and I can't even speak on behalf of the collective, but the visibility that you're raising in your question is a larger public visibility. Perhaps white people and the media are becoming more aware, but not much has changed for people of color in terms the various injustices we often experience. This violence has been with us the entire time. Many white people's reactions to people of color, working to raise public awareness and levels of accountability, have been normatively violent, and yes I do think this violence has become inflamed. This inflammation does tend to have a gravity that people are pulled into. But to answer your question, the meaning of contemporary art is governed by its context. In 2015 when we installed the Repellent Fence, the context in the state of Arizona was very much like that of that the current political climate of the entire United States. In a lot of ways, the meaning of Repellent Fence remains the same, but the visibility of this work has grown exponentially as the media and people with varying political interests use it to debate and dialogue about the border.

CONCLUDED ON BACK PAGE

The Feminine Spectacle in Blue Velvet & the Night Porter

Nathan Spon

In the act of seeing, an active viewer attains power over a passive subject. We relinquish a certain self-determination to any stranger's appraisal of our bodies on a city street; this fleeting objectification is exchangeable through the mutual ability to see and be seen. When a person becomes a spectacle, these terms acquire a heightened violence. As we walk down a street to reach a destination, we construct the street as a functional space; alternately, the spectacle occupies a non-functional space contrived by our visual consumption. If we are seen on a street by simple consequence of our corporeality, a spectacle is seen because it must be. Whereas two casual strangers can view and be viewed in equal measure, the spectacular subject is unequivocally viewed; dissociated into a hypervisible bodily presence, they accept a prolonged objectification. While the spectacular subject exercises the agency to engross an audience, this activity is ultimately obscured by that audience's ocular stronghold.

In David Lynch's 1986 film Blue Velvet , Dorothy Vallens is introduced as a feminine spectacle on a nightclub stage. Feminine presentation is culturally perceived as a means of embellishing sexuality: a feminine person is more visible because they are more sexualized, and thus becomes a nonconsenting spectacle even in casual settings. Dorothy's onstage presence accordingly amplifies her femme-fatale physicality; being that feminine presentation is linked with passivity, her spectacular role moreover denotes her as doubly passive. Active spectatorship... is gendered inversely, as Jeffery's gaze establishes the audience as a masculine apparatus.

When we learn of Dorothy's bondage at the hands of Frank, spectatorship takes on an expanded diction. In their first living room encounter, Frank's fetishization of Dorothy's blue velvet robe follows her "Blue Velvet" nightclub performance: Dorothy's already-sexualized stage presence translates to the private sphere. Here, her forced hyperfeminine roleplay redefines the feminine body as a nonconsensually-eroticized site. Concurrently, Frank underlines violent masculinity by mobilizing his spectator role towards this more intimate dominion. As Jeffrey surveys the scene from behind a closet door, spectatorship evolves to further devise voyeurism. Dorothy is therefore reproduced as a spectacle both through Frank's reference of her original visibility and Jeffrey's transgressive consumption.

In Liliana Cavani's 1974 film The Night Porter , Lucia Atherton's cabaret scene modifies the spectacular model. Though a victim of Nazi persecution, Lucia dons an SS hat and exposes her breasts to perform a Marlene Dietrich song for several officers. The leering, pasty-white Nazis intensify spectatorship's aggression: sight absorbs fascism's extremes, relaying the ultimate lengths of a brutal masculinity. In adopting her audience's costume, Lucia constructs her own victimization. She fetishizes herself by sexualizing the non-erotic hat, diverting desire to a manufactured pleasure center. The feminine subject is again rendered passive by masculine imposition; Lucia's body acts as a medium through which the hat's violence is invigorated, allowing her viewers to devour a feminine projection of their own atrocities. This dynamic inscribes the fetish with more resonant meaning than Frank's arbitrary blue velvet infatuation. In effect, the cabaret scene imparts a particular voracity to the spectacular arena's correspondence of power. ♦

CONTINUED FROM PAGE 2

Would you say the reception has been augmented, but through means of those communities that you're referring to, white communities that are now more hyper sensitive to the enduring violence that has never been absent from these spaces.

Yeah. I think that the story of Repellent Fence is a generative story unfolding over time, in that all peoples who come into contact with the work become contributors to its story and legacy. This process began the day we released the repellent eye balloons into the air. Once Repellent Fence was installed it was no longer ours, but had become part of the world. It is a metaphor self-determined by Douglas, AZ and Agua Prieta, SO that will continue to mediate an emergent public narrative for as long as people choose. ♦

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Letter from the Editor
Max Blue

I was going to say: "Welcome back to your proverbial Hogwarts." But that was way back when this issue was set to come out at the beginning of the semester and "welcomes" would have been in order. But our funding got cut and we've spent this semester finding new avenues to ensure SFA EYE continues to be published and serve the student body. Seems like this whole year got away from us. Time moves really quick the older I get. Anyone?

For the rest of my letter, I'm just going to throw some thing sout there that have been on my mind...

1) I serve on the recently re-branded Student Goverment as the HTCA representative, and consider myself active in the community. Here's the reality of the situation: students of color don't feel safe or recognized at SFAI, students on the whole don't feel heard or acknowledged. Here's the other reality of the situation: it needs to change. It is changing, but it's still happening, and as long as the students have a zero tollerance policy (which most of us do) the administration must adopt the same outlook. None of us are perfect,

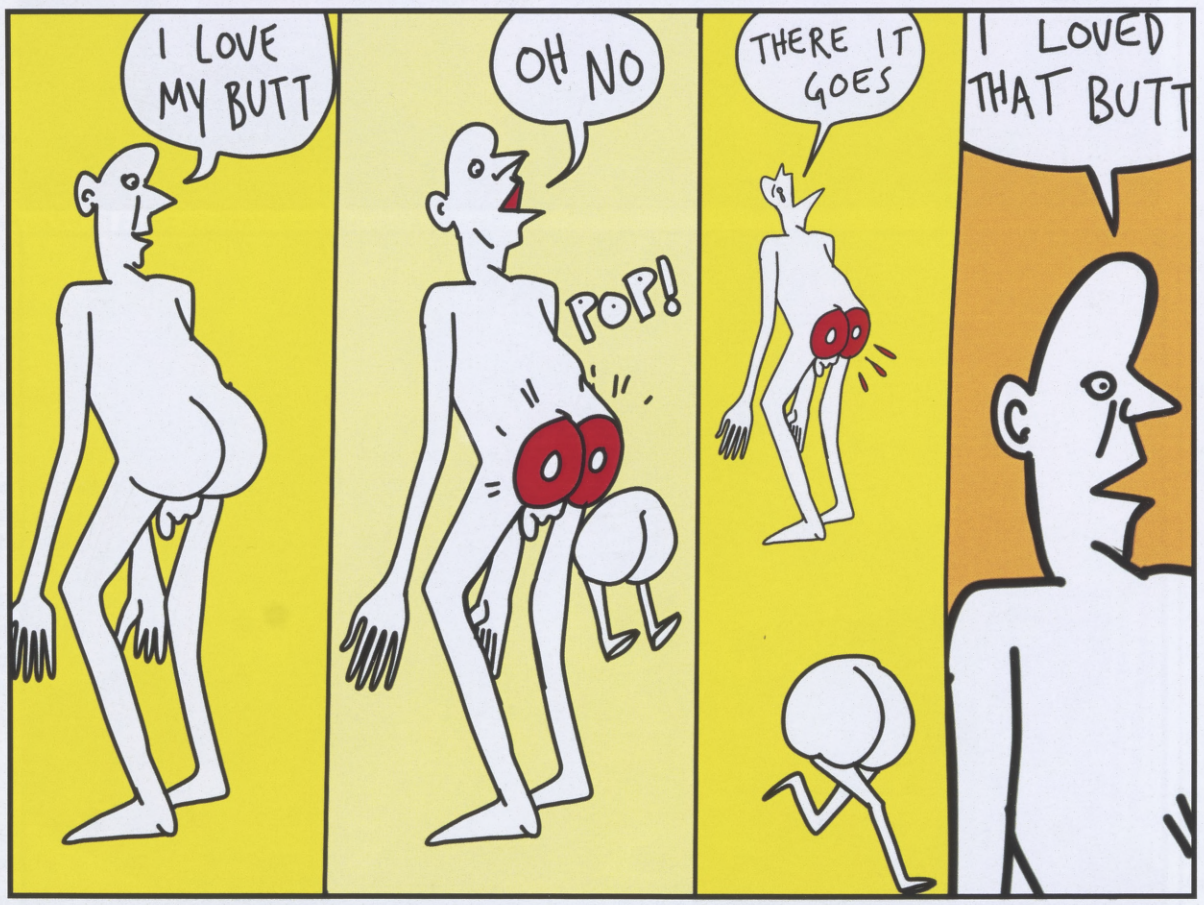
2) I want to take up some space here to say that the Eye has been a lot of fun to edit and manage, but it's also been a lot of work and a lot of stress. This is not my last issue as editor, but my last issue is coming up. For better or for worse, I can't keep running this thing once I graduate. What that really means is, someone has to step up and take over the job of captaining this leaky vessel. Any takers?

Without making this sound TOO much like a creepy personals add on the back page (even though it might be funny if we had those in here) what I'm trying to say is: SEEKING: Competant wannabe editor-in-chief to do the best they can! That's all I ever did.

3) PLEASE STOP UNDERLINING AND/OR OTHERWISE MARKING YOUR LIBRARY BOOKS. ARE YOU KIDDING ME!!???

Finally... the holidays are around the bend and I hope everyone has a great break from SFAI, which is sometimes exactly what we all need. Have a great one.

SFA EYE is printed at SFAI



By Miles MacDiarmid

Counseling Services Announcement

As counselors at SFAI, we have the privilege of engaging in intimate, intentional, and vibrant conversations with individual students, one time or over the course of many weeks and months. These conversations allow us to notice and track themes and common stories across time and identity groups. We take seriously our responsibility and the social work ethic of naming the un-nameable and making individual and collective struggle more visible (at SFAI and on an even larger national scale).

We, as a department and as social workers, are committed to social justice and dismantling structures of social control that limit people's abilities to thrive and grow. In the wake of a variety of oppressive, racist, and policing actions taken by members of our SFAI community, we find ourselves asking the same questions we hear students asking in our conversations with them:

How we can strive to create comfort and containment for ALL students at this school and in our community process while giving voice to the injustices on this campus?

How can we illuminate the intersections of the myriad of complex student experiences and identities on this campus?

What do we need to learn and/or unlearn about ourselves and our socialization before and while stepping up as an ally?

How can we create spaces oriented toward healing from trauma (personal, intergenerational, systemic, etc.) while also holding our community accountable for the impact of harm?

How can we support each other locally, spiritually, emotionally, artistically, in this national climate? How can we continue to support students, faculty, and staff in understanding how the larger national landscape contributes to what is happening here on the ground at SFAI and acknowledge the long term and day to day impact on all of us?

As we grapple with and continue ask these questions, we also strive to create space for more questions, and for those historically and most usually silenced to contribute to the larger conversation.

From our little basement corner on campus, we view as essential understanding the ways in which trauma impacts our individual and collective lives, particularly as people who spend our days witnessing the ways in which you survive and thrive with grace in the face all kinds of trauma. We honor your resilience and have witnessed directly how you can name, demand, and generate ways to create the care and safety you seek on this campus and beyond.

We want to lift up Counseling Services as a space that believes in true student centeredness and self-determination. We envision Counseling Services as a refuge where students can take the time to reflect, dig deep-(er), and find their most resilient and authentic selves. We strive to create therapeutic and caring spaces that prioritize healing and transformation through connection, compassion, kindness, and self-inquiry.

Often times this work is uncomfortable and we know that safety and comfort has different shapes and meanings for different people. We are committed to creating non-judgmental and empathetic spaces where students can ease in to the discomfort with tools and support, leaning into the hard and uncomfortable work that all of us that care about changing our worlds (locally and nationally) and creating more humanity are being called to do.

We appreciate all the voices that we get to hear in our roles here at SFAI and look forward to witnessing more of the beauty and strength that we see emerge and exist in this community on a daily basis.

Deb Schneider, LCSW
Director of Counseling Services

Lynda Moy, Brian Kornobis, Margaux Flood
Counseling Services Clinical Interns
Smith College School of Social Work